

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
PRIMARY RECORD

Primary # _____
HRI # _____
Trinomial _____
NRHP Status Code _____

Other Listings _____
Review Code _____ Reviewer _____ Date _____

Page 1 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

P1. Other Identifier: Convent of the Queen of the Holy Rosary Congregation of the Sisters of St. Dominic; Josephinum Orphanage;

P2. Queen of the Holy Rosary College City of Fremont Map No. 584-C-376 Ref. No. 53, 54, 55
Location: ☐ Not for Publication ☒ Unrestricted and (P2b and P2c or P2d. Attach a Location Map as necessary)
a. County Alameda
b. USGS 7.5' Quad Niles Date 1980 T 4S, S 5S R 1W; - 1/4 of - 1/4 of Sec. _____; Mount Diablo B.M. _____
c. Address 43326 Mission Boulevard City Fremont Zip 94539
d. UTM: Zone 10; _____ mE / _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc.) APN 513-0401-020-01, 513-0401-019-00, 513-0380-001-00
Planning Area Mission San Jose

This 27-acre convent property includes approximately 20 buildings on a gently sloping site with formal gardens (terraced green, tree-lined walkways, flowerbeds), a cemetery, and informal landscape elements (orchard, field). The site, which becomes steeper at the rear, is near the base of the west-facing slope of Mission Peak, in the Mission San Jose District of the City of Fremont. The generally rectangular property (recently diminished by the sale of a parcel to the south) once formed part of the orchards and vineyards of the old mission. The convent grounds are screened from Mission Boulevard by the buildings of St. Joseph Parish—a separate property that includes a modern church, school, and rectory along with a replica of the old mission church and the restored remnant of one of the mission adobes (now a museum). The entrance road to the convent originally ran up the slope past the adobe; the road survives, but this entrance is no longer in use. More recently, a curving driveway entered the grounds from the south, through a grass field next to Ohlone College, but this site is now undergoing residential and commercial development under separate ownership. Another new subdivision of large expensive houses wraps around the rear of the property. Access to the property is currently provided by St. Joseph Terrace (formerly Mill Street), which cuts through the parish compound and borders the north edge of the convent grounds near Mission Creek. Until recently, the convent had a natural backdrop of grass-covered slopes; now modern houses intrude on the setting.

(see continuation sheet)

P3a. Description (Describe the resource and its major elements. Include design, materials, condition, alterations, size, setting & boundaries):

P3b. Resource Attributes: HP16--Religious Building

P4. Resources present: ☒ Building ☐ Structure ☒ Object ☒ Site ☐ District ☐ Element of District ☐ Other



P5b. Description of Photo:
Front view of college building from W

P6. Date Constructed/Age and Sources:
☒ Historic ☐ Prehistoric ☐ Both
1891 (site acquisition); ca. 1905 (front residence); 1922 (Mater Dei Chapel); 1930 (College); ca. 1940–45 (various outbuildings); 1956 (Chapel/Care Center).

P7. Owner and Address
Queen of the Holy Rosary College
43326 Mission Boulevard
Fremont, CA 94539

P8. Recorded by:
(Name, affiliation, and address)
Woodruff Minor
Basin Research Associates, Inc.
1933 Davis St., Suite 210
San Leandro, CA 94577

P9. Date Recorded June 2002
P10. Survey Type: (Describe)
Intensive

P11. Report Citation (Cite survey report and other sources, or enter "none"):

City of Fremont, Historic Resources Inventory, Phase II by Basin Research Associates (Data on file - City of Fremont Development and Environmental Services Department).

Attachments: ☐ NONE ☒ Location Map ☒ Sketch Map ☒ Continuation Sheet ☒ Building, Structure and Object Record
☐ Archaeological Record ☐ District Record ☐ Linear Feature Record ☐ Milling Station Record ☐ Rock Art Record ☐ Artifact Record
☐ Photograph Record ☐ Other (List) _____

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
BUILDING, STRUCTURE AND OBJECT RECORD

Primary # _____

HRI # _____

NRHP Status Code _____

Page 2 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

B1. Historic Name: Convent of the Queen of the Holy Rosary Congregation of the Sisters of St. Dominic; Josephinum Orphanage; Queen of the Holy Rosary College

B2. Common Name: Dominican Sisters of Mission San Jose Convent

B3. Original Use: Convent/College/Orphanage

B4. Present Use: Convent

B5. **Architectural Style:** Colonial Revival (front residence); Gothic Revival (Mater Dei Chapel); Mediterranean with Renaissance/Baroque elements (College and Chapel/Care Center); vernacular (outbuildings).

B6. **Construction History:** (Construction date, alterations, and date of alterations)

The site was acquired in 1891. The Chaplain's House (ca. 1905) appears to be unaltered except for the addition of aluminum windows in the south gable and a ramp on the south side of the porch. The 1922 Mater Dei Chapel appears unaltered. The exterior of the Queen of the Holy Rosary College (1930) is unaltered except for the addition of the modern library building at the south end of the hyphen wing. The interior is also largely intact. Various outbuildings appear to be unaltered, except for the removal of the shake roofing on the Oil House (ca. 1945). The Chapel/Care Center (1956) appears unaltered.

B7. **Moved?** ☒ No ☒ Yes ☐ Unknown Date: _____ Original Location: The Quonset Hut was moved from the Mare Island naval Shipyard. Other buildings have not been moved.

B8. **Related Features:**

B9a. Architect: Sister M. Justina Niemierski, O.P. (Mater Dei Chapel); Arnold S. Constable (College); Randolph A. Griffin (Oil House); Arnold S. and Francis A. Constable (Chapel/Care Center).

B9b. Builder: S. Rasori (College); Randolph A. Griffin (Oil House).

B10. **Significance:** Theme Religious Architecture and Landscape Architecture Area Mission San Jose District, Fremont

Period of Significance 1797–1956 Property Type Convent Applicable Criteria A/1, B/2, C/3, and D/4

(Discuss importance in terms of historical or architectural context as defined by theme, period and geographic scope. Also address integrity.)

The history of the Dominican Sisters of Mission San Jose is intertwined with the Roman Catholic Archdiocese of San Francisco and St. Joseph Parish of Mission San Jose. In the 1850s, the old mission compound became the seat of the newly established parish of St. Joseph, under the governance of the Archbishop of San Francisco. In the 1880s, the archbishop established the diocesan seminary behind the parish church, in the old mission orchards and vineyards. In the 1890s, the archdiocese sold this property to the Queen of the Holy Rosary Congregation of the Sisters of St. Dominic, who moved their motherhouse from San Francisco to Mission San Jose in 1906. Over the years, the sisters have operated orphanages, schools, and a college in addition to training novices and caring for retired sisters. The buildings and gardens, though located on the site of the mission and seminary, date primarily from the twentieth century. (see continuation sheet)

B11. Additional Resource Attributes: (List attributes and codes)

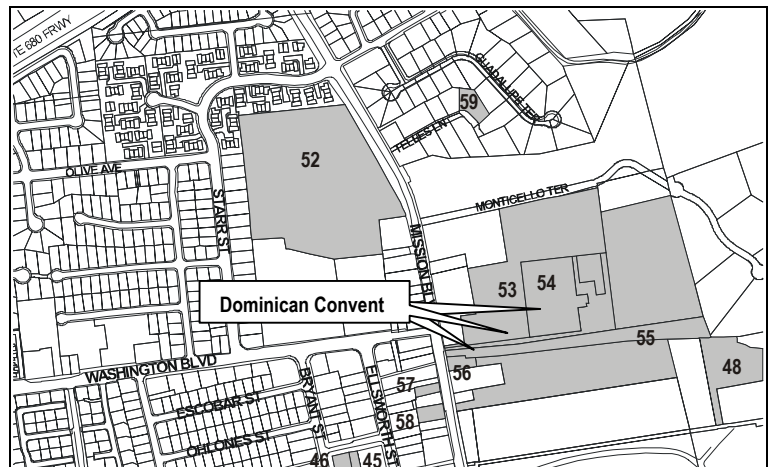
B12. **References:** (see continuation sheet)

B13. **Remarks:**

B14. **Evaluator** Ward Hill, Woodruff Minor and Michael Corbett, Architectural Historians

Date of Evaluation: August 2001

(This space reserved for official comments)



State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 3 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2002

Continuation

Update

P3a. continued

The principal buildings of the convent—a college with attached library, an infirmary with attached chapel, a dining hall, and three dormitories—are clustered near the center of the property, bordered by parking lots and roadways. Viewed from the west, the college building is the centerpiece of the group. To the north, fronting on St. Joseph Terrace, are various other structures—a retreat house, caretaker's residence, maintenance shop, and implement shed form one group; two artist's studios (one formerly used for processing olive oil) make up the other group. Four similar sheds form a row stepping up the rear slope; a house is sited across the parking area from the chapel; and another residence is situated at the front of the property, next to the original entry drive.

Formal landscaping is limited to the front (west) gardens. A central lawn steps down the slope on axis with the college building. The green is bordered on the north by a parking lot and on the south by the Mater Dei Chapel and the recent Mater Dei Garden, consisting of curving walks, lawns, and flowerbeds. The hedge-enclosed cemetery at the northwest corner of the grounds is approached from the parking lot by a walkway bordered by eight tall date palms. Walkways lined with mature olive trees crisscross the front gardens, bordering the central green and cemetery and extending north to St. Joseph Terrace. The Stations of the Cross—a row of 14 sculpted crosses, with archways at each end—adjoin one of the walkways, between the cemetery and the parking lot. Less formal features include shade trees, shrubs, and flowers around the central building group; the remnant of a fruit orchard north of the parking lot; and clusters of eucalyptus trees bordering the grassy slope at the rear. A meditation garden shaded by eucalyptus trees and containing a variety of statuary and sculpture is located at the north edge of the property by one of the artist's studios. The attached map shows the layout of the convent grounds and the locations of the buildings.

House (ca. 1905). The architect, builder, and original owner of this Colonial Revival house have not been documented. The house adjoins the original entrance road, near the modern missionesque front gate, at the southwest corner of the grounds. Landscaping includes grass, shrubs, and trees. A gabled, wood-frame shed with channel-rustic siding, two sets of double doors, and modern lean-to is at the rear. The wood-frame house consists of a one-story rear section and a one-and-one-half-story front section, with overall rectangular plan. The rear section (which may be older) has channel-rustic siding, a three-sided bay window, and a gable roof with corbelled brick chimney. The front section has a gable roof with front-facing slope, a central gabled dormer with Palladian window, and a recessed, wrap-around porch that extends across the front and south side. Walls are clad in channel-rustic siding, with shingles in the gables. Paired double-hung windows are set in the gables; the Palladian window has multi-light sash. The porch has a wood floor, wood balustrade, and wood posts with slab capitals. The house appears to be unaltered except for the addition of aluminum windows in the south gable and a ramp on the south side of the porch. The interior was not inspected.

Mater Dei Chapel (1922). Designed and decorated by Sister Justina Niemierski, O.P., this miniature Gothic Revival chapel shrine is situated on the south side of the central green, facing north. A low concrete wall runs across the front of the site, with an ivy hedge at the sides and rear. The site includes palms, a fig tree, and an unused concrete fountain (designed by Sister Justina). The chapel is a wood-frame structure with a rectangular plan and a steeply pitched gable roof with central spire. Each slope contains a tri-gabled clerestory dormer with three lancet-arch windows of leaded amber glass. Walls, buttresses, and corner turrets are sheathed in stucco. The front façade consists of an entry flanked by buttresses and surmounted by a composite lancet-arch window; the wood door has a copper grille and strap hinges. The building is encrusted with molded concrete (cast stone) ornament, including turrets, finials, crests, and sculpted figures. Kneeling angels over the entry flank a shield with the words "Mater Dei" ("Mother of God"); standing angels to each side hold shields with Latin phrases. The threshold contains an inlaid mosaic tile coat of arms bearing the Latin motto of the Dominican Order: "Laudare, Benedicere, Praedicare" ("Praise, Bless, Preach"). The interior is richly adorned with sculpted plaster, inlaid tile and glass, and a tile floor. The chapel appears unaltered.

Queen of the Holy Rosary College (1930). Designed by San Francisco architect Arnold Constable, with sculptural ornament by Sister Justina Niemierski, this three-story Mediterranean Style building is the visual centerpiece of the convent. Bordered by a row of olive trees, it sits at the front of the central group facing west over the terraced green. The college building was originally connected to the 1882 seminary building; it is now connected to the 1991 library building. A covered passageway at the rear leads past an enclosed lawn area to the chapel. The reinforced-concrete college building has three wings forming a zigzag plan (an L with an added hyphen). The main, L-plan section of the building, with receding ell, is to the north; it is connected to the library building by a short hyphen wing at the end of the ell, extending south parallel to the front wing. Walls are sheathed in cement plaster with molded concrete (cast stone) trim. The wood-frame roof consists of interlocking hips with flat tops. The hipped sections are clad in red tile; the flat sections (not visible from below) are covered with tar and gravel. The hips have overhanging eaves with carved wood brackets and copper gutters. There is a hip-roofed elevator penthouse at the rear of the main wing. Double-hung windows (6-over-6) with plain sills are recessed into the walls. The windows on the first and third stories are rectangular in shape; those on the second story incorporate round-arch fanlights.

The west-facing main wing has a symmetrical front façade consisting of an ornate central entrance bay flanked by evenly spaced windows and projecting end bays with paired windows and copper downspouts. The entrance bay is flanked on the first and second stories by paired casement windows (leaded with amber-glass borders) set into blind arches. The entry contains massive double doors of golden oak with iron strap hinges, iron handles, and quatrefoil windows with bronzed grilles. The south and north end façades are generally symmetrical; there is an adorned central bay on the third story of the south façade and sets of paired windows on the north façade. The façade of the connector wing, or hyphen, is less formal, with variations in window size and placement. This latter wing contains a deeply recessed entry near its juncture with the library building; the entry has a transom and an oak door similar to those in the main entry. Evenly spaced windows are set into the rear walls of the building.

Renaissance/Baroque ornament and sculptural figures (rendered in cast stone) occur on bays, panels, niches, and windows. Engaged columns and pilasters are of the Composite Order (a combination of Ionic and Corinthian). Most ornament is concentrated on the three-story entrance bay on the main façade. The entry is enframed by smooth pilasters, engaged fluted columns, and an entablature with a broken pediment and a smooth frieze inscribed with the words "Sisters of St. Dominic" in upper-case letters. The doorway is surmounted by a deeply recessed tympanum containing a sculptural group (Christ the King flanked by two angels). Each upper level of the entry bay contains a row of three round-arch windows with corkscrew pilasters. Each window includes a 12-light casement and a 6-light fanlight with leaded panes; windows on the second story are partially stained glass. Shields in the spandrel panels depict an eagle, a cross, and a coat of arms. There is an entablature at roof level surmounted by a crest with cross finial and a niche with a statue of Mary the Queen. Winged cherub's heads are a recurring motif on corbels and friezes. The other major ornamental piece is a faux balcony panel on the third story of the south façade. The panel enframes a pair of round-arch windows flanked by corkscrew pilasters with finials and surmounted by an entablature and

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____

HRI # _____

Trinomial _____

Page 4 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2002

Continuation

Update

P3a. continued

tympanum with cross finial. The tympanum displays two kneeling angels with shield, cross, and crown. A niche in the southwest front corner of the building (at the second story level) contains a sculpture of St. Joseph with the child Jesus. The façade of the hyphen wing has a cast-stone panel with shield and cross. Corkscrew pilasters adorn all paired windows on the building. The exterior is unaltered (except for the addition of the modern library building at the south end of the hyphen wing).

The interior of the building is largely intact. The ground floor includes a vestibule, library (now a lounge), auditorium (now a museum), offices, classrooms, and storerooms along a central corridor. The second floor (originally visitors' quarters) has lounges, dining rooms, and offices; the third floor contains 24 bedrooms. The vestibule retains a tile floor, plaster walls scored and textured to resemble stone masonry, a staircase with wrought-iron railing, and paneled oak doors with oak trim. Fir or pine trim is used in the corridor and other rooms of the first floor. The more elaborate second floor has oak wainscoting, paneled oak doors, and a vaulted corridor ceiling with plaster angel brackets and grapevine molding. The third floor was not inspected.

Sheds (ca. 1939; ca. 1945). These four sheds comprise a row stepping up the rear slope along the north edge of the property. The top three sheds (which appear to be newly built on a 1939 aerial photograph) may originally have served as poultry sheds. They were later used for canning, carpentry, and storage. They are currently unused except for the lowest shed on the slope, which serves as an artist's studio. Each building has a long, narrow, rectangular plan with a concrete foundation and a shed roof of corrugated metal. Walls combine hollow clay tile and channel-rustic siding. The uphill side of each shed contains sliding wood doors on metal tracks, and there is a doorway at each end. The interiors were not inspected.

House, Shed, and Quonset Hut (ca. 1945). This small group adjoins the north entrance road (St. Joseph Terrace) at the northwest corner of the property. The group includes an implement shed, a Quonset hut used as a maintenance shop, and a residence serving as a retreat house (address: 43230 Mission Blvd). The house is one-story, wood-frame structure with a perimeter concrete foundation and gable roof. Walls are sheathed in stucco and windows have double-hung wood sash. A gabled bay at the front incorporates the front porch. The shed resembles the poultry sheds described above. Situated directly behind the house, it is a wood-frame structure with concrete foundation, shed roof, horizontal wood and corrugated metal siding, and sliding wood doors on metal tracks. The Quonset hut (moved from the Mare Island Naval Shipyard) has a perimeter concrete foundation, corrugated metal siding, and horizontal wood infill at the ends. The south end contains two double-hung, wood-sash windows; the north end has a sliding wood door surmounted by a band of three fixed-pane windows. A second residence (ca. 1960) is described below.

Oil House (ca. 1945). Designed and built by Irvington contractor R. A. Griffin, this building was originally used for processing olive oil and honey; it is now an artist's studio. The corner site adjoins the north entrance road where it turns into the property. The two-story, wood-frame structure has a rectangular plan, concrete foundation, and a hip roof with overhanging eaves and exposed rafters. Walls are sheathed with smooth stucco; the roof is clad in composition material. There are steel-sash casement windows on both stories; those at ground level tend to be larger. Large wood doors are set into the building's east side; a small doorway is on the north side; and exterior wood stairs lead to an upper-level doorway on the south side. The interior was not inspected. The blueprints show a large workroom and several smaller rooms (for honey, filtering, and storage) on the ground floor, with four bedrooms and two bathrooms on the upper floor. The exterior appears to be intact except for the removal of the shake roofing.

Care Center and Chapel/Auditorium (1956). Designed by Arnold Constable in association with his son, Francis A. Constable, this large Mediterranean Style building sensitively complements the 1930 college building, by the same architect. The building provides long-term care for elderly nuns and also houses the convent chapel and auditorium. The two-story, U-shaped, reinforced concrete structure faces north, with an infirmary wing on the east, a receding chapel and auditorium wing on the west, and a transverse connecting wing at the front. The three wings enclose a flagstone-paved courtyard at the rear. Walls are sheathed in cement plaster with (cast stone) trim; roofs are clad in red Spanish tile. The chapel wing and front wing are gabled; the hipped infirmary wing incorporates a hip-roofed elevator tower resembling a belfry. Most windows are rectangular with double-hung wood sash.

The main entry is set in a gabled bay at the center of the connecting wing, which is set back from the front plane of the adjoining wings. The entry is adorned with a cast-stone pediment adjoined by a round-arch stained-glass window on the upper floor. The projecting infirmary wing has a recessed, round-arch entry with cast-stone border. A flat-roofed wing with leaded amber windows projects forward from the chapel gable which is adorned with a cast-stone niche. The west side-entry to the chapel, with staircase, is adorned with a cast-stone surround. Paired stained-glass windows are set into blind arches high on the west wall; each pair of round-arch windows is adorned with an engaged cast-stone column. A covered walkway at the rear runs between the chapel narthex and the college building. A small, detached boiler building with tiled hip roof is located next to the infirmary wing.

The interior is organized around the main front vestibule, which opens onto the infirmary (left) and a side chapel (right) accessible to worshipers in wheelchairs. The two floors of the infirmary wing include 38 individual rooms for long-term care along with a kitchen, dining room, community room, gallery, and roof deck. The west wing contains a basement auditorium and an elevated chapel. The chapel is notable for its open-truss ceiling, generous wood paneling, and tiers of seats along the sides facing the center.

Art Studio (ca. 1960). Situated across the street from the Oil House, this building has had a variety of uses and is now an artist's studio. The two-story, wood-frame structure has a gable roof, aluminum siding, and metal-sash windows.

Caretaker's House (ca. 1960). Adjoined by a Quonset hut, shed, and house from ca. 1945 (see above), this one-story, wood-frame house has stucco-clad walls, a hip and gable roof, and a built-in garage (address: 43200 Mission Blvd.).

St. Joseph Priory, Siena House, and Jordan Center (1964). Designed by the Los Angeles firm of Gene Verge & R. N. Clatworthy, these two-story buildings provided new living quarters at the convent. St. Joseph Priory is located behind the Care Center; a U-shaped building with stucco-clad and concrete-block walls and a red-tile hip roof, it is still used for its original purpose. Siena House and Jordan Center are situated southeast of the central group in a sloping lawn area and are connected by covered walkways. These two buildings provided housing for novitiates and postulants, respectively. Siena House is still used primarily as a residential building; Jordan Center is now a school of music, retreat center, and kindergarten. The buildings are identical. The stucco-clad walls include concrete block sections and the red-tile gable roofs project out at the front.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 5 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation

Update

P3a. continued

Chaplain's House (ca. 1975). Made by Madison Mobile Modular Homes of Ontario, California, this one-story house with gable roof and vinyl siding is situated on the north side of the parking lot, opposite the chapel.

Kitchen and Dining Facilities (1980). Designed by the San Jose firm of Norton S. Curtis and Associates, this building has stucco-clad walls, a red-tile gable roof, and large round-arch windows. It is situated to the rear of the college and care center, on the site of the original chapel and dining hall.

Karl & Margaret Karcher Library (1991). Designed by the San Francisco firm of Hertzka & Knowles (H+K), this Mediterranean Style building is prominently situated at the front of the central group, on the site of the 1882 seminary. It is designed to harmonize with the Mediterranean Style college building to which it is attached. There is a large magnolia tree where the two buildings meet, and a circular asphalt driveway in front of the library building. The three-story, wood-frame structure contains the college library on the ground floor, convent offices and a study center on the second floor, and living quarters on the third floor. The building has stucco-clad walls, a red-tile gable roof, rectangular metal-sash windows, and a front-facing gabled wing with round-arch windows on the third story and a recessed portico arcade served by stairs and ramps.

Campanile (1994). This miniature bell tower is situated by the walkway south of the dining hall. The wood-frame, stucco-clad structure has a red-tile gable roof. The belfry contains a bronze bell (named James) that was first used at the motherhouse in San Francisco in 1883, and was brought to the new motherhouse in Mission San Jose after the 1906 earthquake. The granite cornerstone from the demolished 1882 seminary building is set into the base of the campanile, and there are two historical plaques.

In addition to the structures described above, the grounds contains several works of sculpture. These are described below.

Stations of the Cross (1940) adjoin a walkway between the cemetery and parking lot. Designed and sculpted by Sister Justina Niemierski, O.P., the group was formally dedicated on September 15, 1940, "in loving memory of the father and mother of Sister M. Evangelista Grisez." Traditionally, the Stations of the Cross are a series of 14 images representing the stages of Jesus' sufferings leading up to crucifixion, visited in succession as a devotional exercise. In this case, there are 14 cast-concrete stelae, each 6 feet high, forming a row with a concrete archway at each end. Each stele is in the form of a cross, with bas-relief sculpture in the vertical panel (depicting Jesus), in the two horizontal panels (depicting onlookers), and in a medallion on the base (showing other scenes).

Meditation Garden (1950s) contains several important works by Sister Justina Niemierski. Situated at the north edge of the property, where St. Joseph Terrace turns into the grounds, the garden consists of paths and pieces of sculpture in a small grove of trees. The centerpiece is a 25-foot-high sculpture constructed of concrete and a terra-cotta-like substance kiln-baked at the Kraftite Co., Niles. It is composed of seven stacked square sections culminating in a statue of Mary atop a sphere. The iconography appears to depict progressive stages of biblical revelation, from creation, the patriarchs, and the prophets to the four evangelists and the City of God/New Jerusalem. Mary the Queen (wearing a crown) stands over the world/cosmos, symbolized by a sphere covered with pieces of mirror-glass; the life-size statue of Mary was left unfinished at the time of Sister Justina's death in 1960. Her other pieces here include stelae with bas-relief sculptures of Biblical scenes (e.g., the annunciation). Later works by other artists are distributed around the garden.

Statue of St. Dominic (1996). This bronze statue sits in a landscaped island in the parking lot in front of the library building. Sculpted by Thomas Matthew McGlynn, O.P., the statue depicts St. Dominic "... moving forward agile and serene ... through the world and time to praise, to bless, to preach, gripping the Gospel to his heart," in the words of the sculptor. The statue was dedicated on August 8, 1996, "... to the loving memory of Mother Maria Pia Backes, whose vision and devotion to God, the Church, and the Order call us each day to give our lives in mission for the sake of the Gospel."

B10. Continued

Mission San Jose and St. Joseph Parish

Mission San Jose (*La Mision del Gloriosissimo Patriarca Senor San Jose*) was founded on June 11, 1797, by the Franciscan missionary Fr. Fermin Francisco de Lasuen. Named for Joseph, husband of Mary, mother of Jesus, it was the fourteenth of 21 Franciscan missions established in Alta California between 1769 and 1823. The original mission compound of wood and adobe structures, completed in stages between 1797 and 1826, included quadrangles of attached dwellings for converts; barracks for soldiers; a building with schoolrooms, workshops, guest rooms, and sleeping cells for the priests; and a gristmill on Mission Creek. The large adobe church was dedicated in 1809. Mission San Jose was one of the most successful missions in Alta California. At its peak in the early 1830s, it had a population of 1,900 indigenous converts. The mission herds—12,000 cattle, 13,000 sheep, 13,000 horses—grazed over a vast territory covering present-day Alameda and Contra Costa Counties. Vineyards, olive orchards, fruit orchards, and wheat fields adjoined the mission compound.

In 1833, the revolutionary Mexican government secularized the missions and began disposing of the lands. Between 1836 and 1846, four ranchos were carved out of former Mission San Jose property in the territory that became Washington Township—Rancho Agua Caliente (1836), Rancho Arroyo de la Alameda (1842), Rancho Potrero de Los Cerritos (1844), and Rancho Ex-Mission San Jose Lands (1846). The mission compound with its orchards and vineyards fell within the boundaries of the 1846 grant. The property (excluding the church and priest's quarters) was soon sold to Thomas Larkin, who then sold it to Elias Lyman Beard in 1849, at the height of the Gold Rush. A native of New York, Beard was a merchant and farmer who came to California that same year, settling in Mission San Jose after a short stint in the mines. He opened a general store in one of the mission buildings, refurbished one of the quadrangles as a residence, cultivated the gardens and orchards, and rebuilt the gristmill.

In 1853, the newly established Archdiocese of San Francisco, under Archbishop Joseph Sadoc Alemany, O.P., designated Mission San Jose the seat of St. Joseph Parish, a new jurisdiction that took in much of southern and eastern Alameda County. Alemany also regained title to the old mission compound and associated lands, receiving a patent for 28.33 acres from the United States Land Commission in 1858. (At that time, Beard vacated the mission buildings and made his residence across the road, a lushly landscaped estate that came to be known as Palmdale.) The earthquake of 1868 destroyed what remained of the old mission compound, except for the front wing of one quadrangle (now the Mission San Jose Museum). The ruins of

the adobe church were razed and replaced by a wood-frame Gothic Revival church, later enhanced with a wood-frame rectory, both fronting on Vallejo Street (now Mission Boulevard).

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 6 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation

Update

B10. Continued

Mission San Jose was also the site of St. Thomas Aquinas Seminary, the official (diocesan) seminary of the Archdiocese of San Francisco. Located at Mission Dolores from 1853 to 1866, the seminary was reestablished by Archbishop Alemany at Mission San Jose in 1882. A three-story brick structure with mansard roof was built on an elevated site on the diocesan property, uphill from the parish church, in the midst of the old mission olive orchards and vineyards. Designed by French émigré architect Prosper Huerné, the building was completed at an approximate cost of \$25,000. Classes began on January 13, 1883, with four Marist professors and five students. The lack of teachers and students, and the site's isolation, compelled Alemany's successor, Archbishop Patrick W. Riordan, to close the seminary in June 1885. Riordan established the new diocesan seminary, St. Patrick's in Menlo Park, in 1898.

St. Joseph Parish dwindled in size as other parishes such as Holy Ghost in the Centerville area were carved from its territory. By the 1920s, St. Joseph was a small rural parish serving the Mission San Jose, Irvington, and Warm Springs districts. Widespread development accompanying the incorporation of Fremont in 1956 brought thousands of new residents into the parish. During the pastorate of Fr. James E. O'Neill (1958–68), the parish compound was largely rebuilt and expanded with a school (1960) and a new church (1965). An adjoining parcel between Mill Street and Mission Creek was acquired from the Gallegos family, houses were moved off the site, and the property redeveloped with a landscaped rectory (1977). In the late 1970s the old parish church and rectory were sold and moved—the church to San Mateo (where it remains in use) and the rectory elsewhere in town (to serve as offices)—to make way for a replica of the old mission church on the original site. The neo-mission church was dedicated in 1985.

The Dominican Sisters of Mission San Jose

The Dominican Order, also known as the Order of Preachers (O.P.), was founded in France in the thirteenth century by the Spanish cleric St. Dominic, about the same time that St. Francis established the Franciscan Order in Italy. Dominicans practiced a disciplined monastic life and rigorous study in order to be effective preachers for orthodoxy and against heresy, giving rise to eminent medieval scholars such as St. Albert the Great and St. Thomas Aquinas. Beginning in the sixteenth century, Dominican missionaries vied with Franciscans and Jesuits in spreading the Christian faith in the New World. In the medieval period, women began to enter convents associated with the monastic orders, and Dominican convents were among the earliest religious institutions in the Americas.

The early years: 1876–1925

The Dominican Sisters of Mission San Jose trace their roots to the Convent of the Holy Cross, founded in Ratisbon, Bavaria, in 1233, shortly after the death of St. Dominic. In the 1850s, this convent sent missionaries to Brooklyn, New York, to establish the Convent of the Holy Cross in that city. At the same time, the male Order of St. Dominic was establishing a presence in Gold Rush California. The first Dominican sisters (three young women ranging in age from 17 to 24) were sent to California in 1876 by the Convent of the Holy Cross (Brooklyn), at the request of Archbishop Alemany, himself a Dominican. Their leader, Mother Pia Backes (1852–1925), had been brought by her parents from Germany to the United States at the age of four. She entered the Convent of the Holy Cross (Brooklyn) in 1870, professing her vows in 1872. In San Francisco, Mother Pia and her two coworkers conducted a parochial school. By 1890, Mother Pia had established an independent convent with 33 sisters, affiliated with the Dominican Order as the Queen of the Holy Rosary Congregation.

In September 1890, Archbishop Riordan offered to sell the vacated St. Thomas Seminary property in Mission San Jose to the new congregation for use as a novitiate. Mother Pia accepted the offer in February 1891, and the building was refurbished and occupied later that year. Included in the \$30,000 purchase were 27.50 acres of land. It had been decided that the three-story building would house a day and boarding school in conjunction with the convent. The school opened on January 4, 1892. The enrollment soon exceeded 60, including 15 boarders. On March 19, 1892, the school was dedicated to St. Joseph and christened the "Josephinum." That summer, the novitiate of the Queen of the Holy Rosary Congregation was transferred from San Francisco to Mission San Jose. The eleven novices included two Native American women and seven women who had come to California from Germany as missionaries.

In 1894, the day school was discontinued and replaced with the Josephinum Orphanage (which functioned as a de facto boarding school). In 1899, the two-story Josephinum Annex was built on the south side of the brick building to house the growing number of orphans. (The 1900 census listed 124 "inmates" in the orphanage, boys as well as girls; their ages ranged from 2 to 14, though most were between 5 and 10 years old.) In 1904, the boys were transferred to the Albertinum, the congregation's new orphanage in Ukiah. The Country Club *History of Washington Township* described the convent in that year: "In this handsome and commodious building, surrounded by beautiful grounds, these Sisters have established the Josephineum Orphanage. Sixteen professed Sisters and over one hundred girls between the ages of four and fourteen years are inmates of this institution."

In August 1906, permission was granted to move the motherhouse from San Francisco, recently decimated by earthquake and fire, to Mission San Jose. This change in status meant that more sisters resided at the convent. The 1900 census listed only 19 sisters, ranging in age from 20 to 48, under the leadership of Mother Ignacia Mullaby. More than half the sisters were natives of Germany or Austria; the rest were born in the United States or Italy. By 1910, the number of sisters totaled nearly 60. Their ages ranged from 19 to 58. Their leader was the 57-year-old Mother Pia Backes, identified as "prioress general." Nearly all of the sisters listed that year were born in Germany (38) or the United States (18).

The convent underwent change to accommodate its new role. In 1908, the orphanage was moved to another site in town and a Normal School (to train teachers) was established in its place. The brick building was now used exclusively as living quarters for the sisters, and the annex housed the novitiate (novices' quarters) and classrooms. St. Mary's of the Palms, the new orphanage and girls' school, was situated on a knoll overlooking Washington Boulevard about a mile west of the convent. The property (intended as a Catholic sanitarium) was donated in 1908 to the Dominican Sisters, who operated a girls' school there until 1967 (the property has since been sold and redeveloped with single-family houses).

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 7 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation

Update

B10. Continued

The modern convent: 1925–present

Mother Pia Backes, foundress of the Queen of the Holy Rosary Congregation, held the office of prioress general from 1906 until her death in 1925, overseeing the motherhouse as well as various houses and ministries in other cities, states, and countries. In 1922—the 50th anniversary of her profession of vows—Mother Pia was honored with a shrine in the convent gardens, the Mater Dei Chapel. She was succeeded in 1925 by Mother Seraphina (Crecencia Maerz), who held the position until 1937. Under her guidance, the convent was enlarged with its first major building in 30 years, the Queen of the Holy Rosary College, which opened in 1930 (or early in 1931). The college began as a four-year institution of Catholic higher education; it now offers a two-year program in spiritual formation resulting in an Associate of Arts degree and/or certificate in Religious Studies. A separate school of music was opened at the convent in 1947.

Over the years, the Dominican Sisters of Mission San Jose have been involved in many ministries. Since they are not cloistered (removed from the world), they have been able to work in various contexts, including orphanages and schools. In 1930, the *Township Register* noted that they “teach numerous schools, both elementary and secondary, from San Antonio, Texas, in the south, to Portland, Oregon, in the north. They are in charge of the diocesan Boys’ Orphanage at St. Vincent, Marin County. They conduct homes for children at Mission San Jose and Ukiah. They give religious instruction to the youth in rural districts. They do mission work among the Indians of Mendocino County.” In 1960, the sisters began teaching at the newly opened St. Joseph Parish School in Mission San Jose; in 1964, they also assumed staffing of St. Leonard Parish School in Irvington. A kindergarten opened on the convent grounds in 1970. In 2001, the congregation was involved in nearly 30 schools in California, Oregon, and Mexico, including 18 elementary schools, five secondary schools, four other schools in Mexico, and the college and music school on the convent grounds. Other ministries include spiritual counseling, nursing, pastoral care, prison outreach, and social work.

The Queen of the Holy Rosary Congregation (Dominican Sisters of Mission San Jose) is one of approximately 40 congregations of Dominican Sisters in the United States. In the past 35 years, the congregation has experienced a steady decline in membership. This is part of a national trend; since 1965, the number of religious sisters in the United States has dropped by 57 percent. In 1976, the congregation had 470 sisters working in communities throughout California and in Oregon, Mexico, and Germany; by 1983, the number had fallen to around 400, dropping to approximately 300 in 2001. The number of nuns in residence at the motherhouse declined from 120 in 1977 to about 90 in 2001. The sisters live together in five local convents or communities—Queen of Peace (in the library building), San Dominico (in the college building), St. Joseph (in St. Joseph Priory), St. Martin (in the Care Center) and Siena (in Siena House). Nuns in residence at Mission San Jose include administrative and teaching staff, novices being trained for ministry, and retired elderly sisters.

Site, Landscape, and Horticulture

The convent grounds have fluctuated in size over the years. The Mission San Jose property that was returned to the church in 1858 consisted of three rectangular tracts of land. Church Tract No. 1, including the mission compound, comprised about 17.50 acres. It extended along Vallejo Street (present-day Mission Boulevard) from Mill Street (St. Joseph Terrace) past the old mission adobe, stretching up the slope to the vicinity of the present access road. Church Tract No. 2, a 10-acre parcel to the south, was separated from Tract No. 1 by two intervening parcels that together covered about 10 acres. The third tract was the Ohlone Cemetery on Washington Boulevard. The three tracts together comprised 28.33 acres.

According to the Dominican Sisters’ 100th anniversary history, the original land purchase in 1891 included “almost 24 acres of old Mission property”—that is, most of the 27.50 acres of church-owned property in the immediate area. This left around 3.50 acres for the parish church, rectory, and cemetery. Assessor’s map books for 1898–1902 show the convent property covering 25 acres (15 acres of Church Tract No. 1 and all of Tract No. 2). By 1917, the Dominican Sisters had purchased four more parcels. The largest (7.60 acres) was a grassy slope at the rear (still part of the grounds). The other properties consisted of a long, narrow, 2.57-acre parcel adjoining Church Tract No. 1 on the south and two small adjoining lots on Vallejo Street. A third lot on Vallejo Street was acquired in 1921. The final acquisition—a 6.56-acre parcel between the convent grounds and Church Tract No. 2—occurred sometime between 1936 and 1958. Together, these land purchases totaled about 42 acres, forming a roughly rectangular tract extending from St. Joseph Terrace on the north to Witherly Lane on the south.

With the exception of the old mission adobe, which was conveyed back to the archdiocese around 1915, the convent did not lose any of its property until the 1950s, when around 2.75 acres fronting on Mission Boulevard were sold to the parish for St. Joseph School (1960). In 2001, the Dominican Sisters of Mission San Jose sold one-fourth of their property—the southerly 13 acres, comprising Church Tract No. 2 and portions of two other parcels—to the San Mateo-based O’Brien Group, which is developing the property with 33 single-family houses and street-front commercial buildings. At the same time, large new houses are being built up-slope from the Dominican convent, on property formerly owned by the Sisters of the Holy Family (whose convent is located across Mission Boulevard at Palmdale). In 2002, the Dominican Sisters of Mission San Jose had about the same amount of land as in 1891—approximately 27 acres.

Landscaping and horticultural features can be gleaned from maps, photographs, assessor’s records, and written accounts. Early photographs suggest that the area in front of the old seminary building was originally an orchard; the formal central green is probably contemporary with the college building. The cemetery, a major landscape feature at the front of the grounds, was consecrated in 1900. Orchards remained the predominant landscape feature of the convent for most of its history. An 1837 inventory of the original mission orchard listed a total of 784 trees bearing olives, pears, apples, quinces, peaches and figs. The *Map of the Town of Mission San Jose* (1868) shows an irregular, extended grouping of “Old Pear & Olive Trees” behind the mission compound (on Church Tract No. 1). It also shows a small group of “Olive Trees” and a large grid-like “Pear Orchard” to the south (on Church Tract No. 2). Both tracts are labeled “Vineyard” as well.

In 1889, two years before the Dominican Sisters acquired the property, journalist and historian Charles Howard Shinn, son of the pioneer Washington Township horticulturist James Shinn, visited the site and commented on the continuing productivity of the orchards. “Back of the church and the old adobe now used as a wine cellar, there are about forty old olive trees and a few old pears. These are ninety or ninety-one years old, and very massive and dignified they look. There are no more historical trees in all California than these in this famous olive avenue. No county in California has Mission trees better worth a pilgrimage. . . . Six of the olive trees measured in girth from five feet three to six feet four inches. Near the creek, on the Juan Gallegos property, there are

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____

HRI # _____

Trinomial _____

Page 8 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation

Update

B10. Continued

about a hundred grape vines, still sturdy and healthy, which were part of the first vineyard planted here, almost a hundred years ago.” Shinn also made reference to “the old winery of the Mission, where olive oil also is made from the product of the old avenue I have mentioned.” The 100th anniversary history of the Dominican Sisters of Mission San Jose states that in 1891 the property contained “1,400 fruit-bearing trees, including the olive trees planted by the Franciscan Missionaries.” In aerial photographs from the 1930s, 1940s, and 1950s, most of the convent property is covered with orderly grids of trees, presumably orchards. In 2002, relatively few fruit trees still stand. Of the original 300 olive trees on the grounds, approximately 200 remain along walkways and roads; one olive orchard was removed for the front parking lot. The age of the surviving trees is not known.

Horticulture played an important role at the convent from the beginning. While deciding whether to purchase the property, Mother Pia noted in her diary: “The grape crop will probably pay the interest, and the olive crop, the capital” (18 January 1891). Later she “wrote to different priests regarding their purchase of Mass wine from the vineyard at Mission San Jose” (6 February 1893). Wine remained a source of income until the early 20th century, when the vines succumbed to blight and were removed. The wine was stored (and possibly made) in the old mission adobe, which is labeled “wine cellar” on the 1897 Sanborn map. There are also indications that a small winery may have been located on Church Tract No. 2. The 1893 assessor’s ledger makes note of “wine, casks, and machinery” on that tract, and the 1897 Sanborn shows a small “distillery” nearby.

The Dominican Sisters began making olive oil soon after their arrival in Mission San Jose. By 1905, aided by an electric press, they produced an average of 400 gallons a year, selling the oil to Catholic churches throughout the western United States for sacristy lamps, sacramental purposes, and cooking. Around 1945, the convent erected a new building for producing the oil. The second edition of the Country Club *History of Washington Township* (1950) noted that the convent had “an average of one hundred twenty Sisters, who grow all their own produce, poultry, and so on and still make from three hundred to five hundred gallons of olive oil annually.” Production ceased around 1964, in a period of low demand. The upscale market for good olive oil persuaded the sisters to revive the practice in 1999. The olives are harvested primarily by community volunteers and trucked to a Modesto grower (Nick Sciabica and Sons) for processing and bottling.

Buildings and Objects

The Convent of the Queen of the Holy Rosary Congregation of the Sisters of St. Dominic grew gradually during its first 70 years. The main complex of buildings—the old seminary (1882), novitiate (1899), college (1930), and care center/chapel (1956)—created a large formal U (open to the east) enclosing an assemblage of small buildings. The group sat in dramatic isolation on its elevated site, with the slopes of Mission Peak as a backdrop. Formal landscaping consisted primarily of the central lawn and cemetery area and the allees of olive trees. Fruit orchards covered much of the property.

The principal buildings on the property in 1891 were the two-story brick seminary and the old mission adobe fronting on Vallejo Street. The two-story, wood-frame annex opened in 1899 on the south side of the seminary building. Other facilities—smaller wood-frame structures grouped behind the two main buildings—included a chapel, dining hall, kitchen, bakery, laundry, infirmary, carriage house, tankhouse, and a sewing and weaving hall (where cloth for the habits was woven and vestments were embroidered). The Mater Dei Chapel was erected in the front garden in 1922.

The history of the Colonial Revival house by the entrance road is not clear. According to assessor’s maps, the house stands on a long, narrow, 2.57-acre parcel that was privately owned as late as 1902 but which formed part of the convent grounds as early as 1917. It is not known if the house—which appears to date from about 1905 (with a possibly older section at the rear)—was built or moved to the site by the previous property owner or by the sisters. The earliest documented owner of the parcel (Lot 43 of the Lands of Ex-Mission San Jose) was Isaac Sampson, in 1867. In 1893, J. F. Rose was the owner. In the 1894 city directory for Mission San Jose, there are listings for a Jacintho Rose (farmer) and Jose F. Rose (laborer). In 1898–1902, Gustave and Louise Hallmeyer owned the land, which included a small improvement (assessed for \$200). The Hallmeyers are not listed in city directories for Mission San Jose between 1894 and 1907. Sanborn maps indicate that there was a small house on the property in 1897, and that the current house was in place by 1916. In the early 20th century Mother Pia Backes let her widowed sister, Elizabeth Backes Berge, live in the house with her four children. It later served as the convent chaplain’s house (and is now the residence of an Asian immigrant family).

Planning for a major new building to house a college and living quarters for the sisters and visitors began around the time of Mother Pia’s death in 1925. In June 1927, the *Architect & Engineer* published a contract for a three-story, reinforced concrete convent building, with chapel, to cost an estimated \$350,000. This project was never realized, probably due to cost. In July 1930, both the *Daily Pacific Builder* and *Building & Engineering News* made note of a new contract for a three-story reinforced concrete “Mother House” to cost \$95,000. The groundbreaking ceremony for this building took place in May 1930, and the cornerstone was laid in October 1930. In November 1930, the *Township Register* noted that the sisters were staging a fundraising event at the Irvington Theater for the building. It was likely completed in 1931. Over the next 25 years, most of the improvements to the convent were modest service buildings relegated to the north and east fringes of the property. They included agricultural sheds on the back slope, a building to process olive oil and honey, and a caretaker’s residence adjoined by a shed and maintenance shop. Two important sculptural groups from these years are the Stations of the Cross (1940) and the Meditation Garden (1950s).

The large-scale redevelopment of the convent and grounds began in the 1950s, when the new care center/chapel was built on the site of the original infirmary and several other buildings at the rear. In the 1960s, St. Joseph Priory, Siena House, and Jordan Center introduced a modernist aesthetic to the convent, and the access road to the new parking lot at the rear required the demolition of the large wood-frame annex built in 1899. A second parking lot, adjoining the front lawn, replaced an olive orchard. The original chapel and dining hall were razed in 1979 to make way for the new dining facility. The 1882 brick building (which needed seismic reinforcing) was demolished in 1988 to make way for the new library. Most of the convent buildings erected since the 1950s have harmonized to some degree with the 1930 Mediterranean Style college building, resulting in the pastel stucco walls and red Spanish tile roofs of the central group.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 9 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation

Update

B10. Continued

Architects and Designers

Prior to the 1960s, all of the major buildings of the convent (with the possible exception of the annex) were designed by prominent San Francisco architects: Prosper Huerné (seminary building), Arnold Constable (college building), and Arnold Constable in association with Francis Constable (chapel and infirmary).

Prosper Huerné (1820–1892) was a French-born and French-trained architect who arrived in San Francisco in 1850. Born in Chartres, Huerné graduated from the State School of Arts and Crafts at Chalons and worked for the French government designing provincial railway stations, bridges, and depots. He was the only French architect known to have come to California during the Gold Rush, and he executed many early and important commissions. His work included the Bella Union and El Dorado Halls, the Pacific Sugar Refinery, and the North Point Docks (all in San Francisco), as well as unspecified projects at the Isthmus of Panama for Ferdinand de Lesseps.

Arnold S. Constable, the architect of the 1930 college building, also designed the 1956 chapel and infirmary in association with his son, Francis A. Constable. Born in England around 1885, Arnold Sutherland Constable began his career as an apprentice in the Newcastle firm of his uncle, Walton Taylor. He came to the United States at the age of 24 (in 1909 or 1910), becoming a partner in the Tacoma, Washington, firm of Woodruff & Constable, which did extensive work for the Dominican Order. By 1928, Constable had his own office in San Francisco, specializing in ecclesiastical work. His son apprenticed with him and became a partner after graduating from the School of Architecture at U.C. Berkeley. By the 1950s, the Constables had moved their office from San Francisco to Sausalito, where Arnold Constable had lived since moving to California. His work for the Catholic Church included St. Dominic Church in San Francisco; Corpus Christi Monastery in Menlo Park; College of St. Albert the Great in Oakland; and the restoration/reconstruction of the old mission in San Rafael and the old mission adobe in Mission San Jose. He also designed Episcopalian and Armenian churches in the Bay Area. His last project before retiring in the 1960s was Star of the Sea Catholic Church in Sausalito, where he died in 1981 at the age of 95.

Sister M. Justina Niemierski, O.P. (1879–1960), the designer and sculptor of the Mater Dei Chapel, the Stations of the Cross, and other pieces, was born to Polish parents in East Prussia on December 9, 1879. She attended art school in Berlin before entering the Dominican Order in 1909. After professing her vows in 1912, she came to the United States and spent her religious life with the Dominican Sisters of Mission San Jose. A biblical scholar who could read Hebrew, Greek, and Latin, she was also drawn to mysticism. She was encouraged by her religious sisters and mothers superior to pursue her calling as an artist and was provided with a studio on the convent grounds. Her major works at Mission San Jose are the Mater Dei Chapel (1922), sculptural pieces for the College of the Queen of the Holy Rosary (1930), the Stations of the Cross (1940), and the monumental statue of Mary the Queen (1950s). Her largest project involved dozens of sculptural pieces for the façade of St. Anne's Church, San Francisco, completed in the early 1930s. She died at Mission San Jose in 1960; her grave is in the convent cemetery.

Randolph A. Griffin (1892–1965), the designer of the Oil House, was a prolific Irvington builder whose career spanned six decades. After apprenticing with his father, he went into business for himself in 1915. Numerous residential, commercial, and agricultural structures in the Fremont area were built (and often designed) by him.

Evaluation

The Dominican Sisters of Mission San Jose convent property appears to be eligible for the National and California Registers as a historic district under Criteria A/1, B/2, C/3, and D/4. Although the convent has suffered a partial loss of integrity in terms of its setting and feeling, due to newer construction on and near the property, the convent as a whole is an extremely important cultural landscape with historically significant features, buildings, and objects. The property forms part of the grounds of old Mission San Jose—one of the most historically important cultural sites in Alameda County.

Under Criterion A/1, the convent has been a significant religious institution in the history of the township and region. Under Criterion B/2, the convent is associated with Mother Pia Backes, a significant religious figure in the region. Under Criterion C/3, the property includes regionally significant and monumental examples of the Mediterranean Style by the noted revivalist architect Arnold S. Constable, as well as locally significant examples of the Colonial Revival and Gothic Revival Styles. The grounds also include important sculptural works by Sister Justina Niemierski. In addition, the grounds as a whole and various landscape features (notably the allees of olive trees) contribute to the property's historical significance. It appears likely that the grounds have significance at the local and possibly statewide level as an example of a type of cultural landscape—that of institutions (e.g., schools, hospitals, and orphanages) during the late 19th and early 20th centuries. The convent grounds clearly show how various activities needed to support the institution (e.g., food production, living, education, etc.) were integrated into the landscape, and how the landscape evolved in response to the evolving needs of the institution (e.g., as the need to be self-sufficient decreased, or as programs changed). In summary, contributing features to the potential historic district include the overall site layout, the walkways lined with olive trees and date palms, the central green, the remnant of the orchards, the cemetery, various sculptural pieces, older outbuildings, and the older principal buildings (i.e., the Colonial Revival house, the Mater Dei Chapel, the College Building, and the Care Center/Chapel). Finally, under Criterion D/4 the property may yield information about the Spanish Colonial period in the region, in particular the operations of the old mission.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 10 of 14 Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent
Recorded by Woodruff Minor Date: June 2001 Continuation Update

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State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Primary # _____
HRI # _____
Trinomial _____

Page 11 of 14 Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent
Recorded by Woodruff Minor Date: June 2001 Continuation Update

B12. Continued

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4. Newspapers and Magazines

Architect & Engineer: contract notice for "3 floor chapel, convent" (June 1927).

Argus: "Dominican nun fights to restore the mission" (2 Feb 1977); "Place in history reserved for Fremont woman" (10 Aug 1984); "They came to say good-bye" (9 April 1988); "Nuns marks 100 years in Fremont" (3 Aug 1991); "Hundred Years of Devotion: Dominican nuns celebrate a centennial" (undated: 1991); "Nun's Day: Sisters meet to celebrate serving God" (25 May 1992); "Fewer women answer Lord's call" (1 July 1996); "Nuns sell past to save the future" (7 Dec 1999); "Fruitful Harvest: Sisters revive olive harvest tradition" (28 Dec 1999); "Dominican development OK'd" (1 March 2001).

Building & Engineering News: contract notice for "3 floor concrete Mother House" (12 July 1930).

California Architect & Building News: contract notice for "3 floor brick seminary" (July 1882).

Catholic Voice: "S.F. celebration of Sisters' centenary in California" (1 Nov 1976).

Daily Pacific Builder: contract notice for "3 floor concrete Mother House" (7 July 1930); contract notice to "reconstruct mission" (19 Dec 1949).

Fremont Bulletin: "Residential development slated north of Ohlone" (16 Dec 2000); "Upscale development on nuns' land under fire" (10 Feb 2001); "Development of prime Mission parcel OK'd" (3 March 2001).

News-Register: "Original Sculpture Enriches College" (n.d., ca. 1956).

Oakland Enquirer: "St. Albert's Start Building" (3 Aug 1933).

Oakland Tribune: "Nun Recreates Religious Scenes With Sculptures" (19 Aug 1956).

Pyne, Donald. "St. Thomas Aquinas Seminary." Source unknown, n. d.

San Francisco Chronicle: "Dominican Sisters Resurrect Historic East Bay Orchard For Exquisite New Olive Oil" (15 Nov 2000); "Get thee to a nunnery: Catholic Church tries to swell dwindling ranks" (8 Feb 2002).

San Francisco Examiner: "Arnold S. Constable" [obituary] (11 Feb 1981).

Township Register: "Mission San Jose To Be Scene Of Important Event: Dominican Sisters to Hold Ground-Breaking Sunday" (8 May 1930); "Dominican Convent Corner Stone Laying" (16 Oct 1930); "New Building To Benefit By Theater Party" (13 Nov 1930).

5. Interviews

Sister Jane Rudolph, O.P. (Motherhouse Administrator, Dominican Sisters of Mission San Jose), 16 May 2001; 21 May 2001.

Sister Florence Cumberlich, O.P. (Dominican Sister), 3 February 2002.

DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Page 12 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

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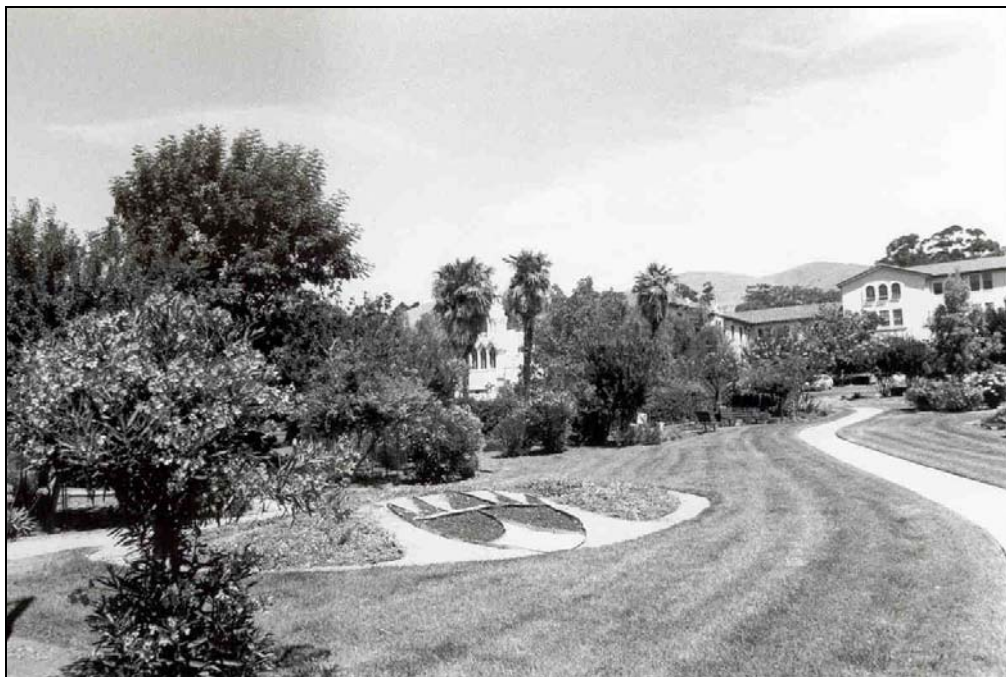
Date: June 2001

Continuation Update

P5a. Photo, continued



Allée of olive trees, west garden. View from S.



West gardens, Mater Dei Chapel and Karcher Library in background. View from S.

DEPARTMENT OF PARKS AND RECREATION
CONTINUATION SHEET

Page 13 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

Recorded by Woodruff Minor

Date: June 2001

Continuation Update

P5a. Photo, continued



House (ca. 1905), showing principal façades. View from W.

State of California – The Resources Agency
DEPARTMENT OF PARKS AND RECREATION
SKETCH MAP

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Page 14 of 14

Resource Name or #: (assigned by recorder) Dominican Sisters of Mission San Jose Convent

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Date: June 2001

Continuation Update

P5a. Photo, continued

